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THE CLASSICAL WEEKLY

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A most useful work, published, however, in out-of-the way fashion, so that it is not likely to come to the attention of many teachers of the Classics, is a book entitled Catalogue of Bronzes, etc., in Field Museum of Natural History, by Professor F. B. Tarbell, of the University of Chicago. It appeared at Chicago, in 1909, as Publication 130 (Anthropological Series, Volume VII, No. 3, pages 93-144, with plates) of the Field Museum, which is situated, I believe, within the limits of the World's Fair grounds. The book contains eighty-two fine plates, giving three hundred figures, preceded by two pages of preface, and forty-six pages descriptive of the objects represented by the figures.

In the preface Professor Tarbell explains that the objects pictured and described in the book are reproductions, made by Sabatino de Angelis and Son, of originals in the Museo Nazionale at Naples. They "constitute a fairly representative selection from among the bronze utensils, instruments, and articles of furniture in the great Neapolitan collection: and while not exact in every particular, they do, nevertheless, give a fairly correct idea of the originals". A good reason for the publication of the book is the fact that no complete and scientific account of the Naples bronzes has ever been issued. In each case Professor Tarbell has added to his description of an object the inventory number attached to it in the Naples Museum. The descriptions are brief, but in general satisfactory. References are given to books and periodicals in which the objects have been reproduced and described, and to standard works, such as Smith's Dictionary of Antiquities, Baumeister's Denkmäler, Daremberg et Saglio, Dictionnaire des Antiquités, and Milne's Surgical Instruments in Greek and Roman Times. Professor Tarbell is cautious in his identifications; he displays also here a healthy independence, not always agreeing with earlier authorities. Unfortunately, however, the size of the objects is not given.

In the exhibition rooms of the Naples Museum are to be seen many objects which came not from Herculaneum, Pompeii or Stabiae, but from graves in Southern Italy, and from a time antecedent to the first century A.D., all "jumbled up . . . with the mass of things from Herculaneum and Pompeii". In our book seventeen such objects are grouped together and described as Pre-Roman Objects—pitchers, basins, pails, candelabra, a *cista* and a lamp. Among the Roman objects we find an *arca* (number 18), couches (19-22), light tables and stands, for supporting vases, etc. (23-29), folding stools (30-31), other furniture—a chair, a bench, a basin (32-34), lamps (35-43), candelabra (44-73), a censer (74), low lamp-rests such as were set on tables (75-83), lanterns (84-94 A), water-heaters (95-104), a cooking-stove (105), pails (106-115 A), craters (116-125), amphoras (126-143), ewers (144-158), small pitchers and the like (159-185), handles of vessels (186-187), basins (188-196), oval bowls (197-202), fruit dishes? (203-206), strainers (207-209), saucepans (211-219), kettles (220-223), molds (224-226), other kitchen utensils (227-230), miscellaneous articles, chiefly domestic (231-244), balance and weights (245-255), steelyards and the like (256-262), musical instruments (263-267), industrial implements, such as compasses, outside and inside calipers, foot rule, plummet, carpenter's square (268-277), and, finally, surgical implements and the like (278-300)—a fine array of objects, surely, all represented by excellent photographs.

Of particular interest, to me at least, are the *arca* (18), the tables (especially two, 25-26, whose legs are connected in such a way that the tops can be raised or lowered), the folding stools, possibly *sellae curules,* though Professor Tarbell seems inclined to think they were for ordinary domestic use, the lamps (especially 35, 39, 41, 42, 43: 42 is a lamp with folding handle, 43 is a night lamp, so arranged that when the hinged cover was shut down the flame was largely concealed), adjustable candelabra (61-65), the candelabra from which two or more lamps could be suspended (69-73, all fine specimens), the lanterns, the braziers (84-87), and the water-heaters (especially 101 and 104). Of the water-heaters 101 is exceptionally complex. It consists of a rectangular pan, on four legs; in one corner is a barrel, into which water could be poured; the lower third of the barrel communicated directly with a hollow jacket, forming about half or two thirds of a circle, as the object is figured in our book, which surrounded the fire, and thus made a water-jacket entirely similar to those in use to-day in a hot-water heating apparatus for a house; the water as heated would pass out from the water-jacket to the barrel, as the water in a hot-water heating plant circulates upward from the boiler. 104 takes the form of a rectangular battlemented fortress surrounding the fire-pot. 105 is an interesting cooking-stove, consisting of a low iron frame supporting a hearth of cement, over which are four moveable iron cross-bars, for broiling. The *amphorae* are in general shorter and broader than those we commonly associate with the name. 224-226 give three molds, in which some article of food, such as pastry, was shaped; they imitate a pig, a dressed hare, and a ham, and make one think of the molds used now in shaping ice cream. Interesting, too, are the make-weights (246-251), each consisting of a reclining goat on a rectangular pedestal, the hundred-pound weight, in the form of a sow, hollow, originally filled with lead (252), and the steelyards (256-262). Here Professor Tarbell points out that Smith, Dictionary of Antiquities, s.v. *statera*, erred in his explanation of the two suspension hooks and the double gradation not infrequently found on Roman steelyards. He explains that 256, for example, when suspended by one of its hooks can weigh up to twelve pounds; when suspended by the other it can weigh up to forty pounds. In the former case "the numbers 1-5 and 10 <are> indicated by the regular signs (I, II, III, IIII, V, X) and the remaining numbers by single marks, with S (i.e., *semis*, ½) at the half-way points", in the other case "the regular signs (X, XX, XXX, XXXX) <are> used for ten and its multiples, and the half-way points marked by a V". The rule (275) "is hinged in the middle, so that it may be folded upon itself. When open, it is held in position by a movable guard, the two notches of which fit under the heads of two pins". On one side it is divided into sixteen equal parts (*digiti*); on one edge it is divided into twelve equal parts (*unciae*). The surgical instruments, finally, deserve careful study. The book costs one dollar. C. K.

MACHINES OR MIND?[1]

What is the use of Greek and Latin literature? I have to answer this in a very few pages: therefore I must be dogmatic. But I shall say nothing that I am not prepared to prove, in detail, against any challenge: in most cases I have the proof already written.

First I will ask another question: What is the use of machines? The world is full of machines: railways, telegraphs, telephones, motors, flying-machines, talking-machines, adding-machines, typewriters—no end to them. Why are they made? To save time, space, trouble, money. They are often a nuisance to everybody around, they spoil one's eyes and ears, offend the senses, make life dangerous; worst of all, the better the machine, the less it uses our intelligence. It is quite possible to argue that they do more harm than good: but suppose they are all good, suppose time, space, money, labor is saved, what then?

The question then comes, How am I to use the time, space, money, labor which has been saved? In making more machines? In sloth, eating, drinking, self-indulgence? In quarrelling with my neighbor, and destroying what I cannot understand?

Here is the question which the world has not faced. So much time has been saved, that thousands of people who used to be working all day now have leisure; and they do not know what to do with it. They are often ignorant, violent, intolerant, and they are so many, that the few wiser who ought to guide them are forced to follow. To what end?

He who can show the world how to use its leisure will be a greater benefactor than Watt, Stephenson, Edison, Wright, or any maker of machines. Civilisation lies in the mind and soul, not in machines. The most highly civilised nation of history was Athens in the years 500 to 400 B.C., and they hardly knew what a machine was.

We offer you the classical literatures to employ your leisure. They will not earn you one shilling of money, or build one electric tram; but they will fill your mind with wisdom and beauty. There is the use of Latin and Greek literature.

Your mind cannot live without them. All the great intellectual impulses begin in Greece; the modern world only grows crops from the Greek seed. All the great political ideas come from Greece or Rome: the very notions of law and empire are theirs, and without them a modern empire is only an organised horde, like Gengis Khan's, or an organised shop, a gigantic trust, greed, blood, and iron. All poetry and philosophy has its roots there. Your very books and newspapers are full of allusions to Greece and Rome: cut them out, and it would be like a world without the electric force.

I will now take these topics in more detail, and show, first, what you can get from the translations, and then what you can get from the texts.

Poetry cannot make a machine, but it is the food of the imagination: it expresses the highest part of man, his eternal hopes and fears, his most intimate feelings, his speculations on the universe, and on his own great end. There is one epic poet, Homer, the Greek. Other Greeks imitated Homer, but they never came near him; Vergil wrote what he called an epic, and so did Milton, but they are not epics. The epic poet depicts a real world in action: there it is, as clear as if we saw it with our eyes;

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[1] This article was prepared by Dr. Rouse as a general introduction to the Loeb Classical Library (see THE CLASSICAL WEEKLY 5.126-127), of which he is one of the Editors. In manner and matter both it seemed well worth while to reproduce it in full here; the reproduction is approved by The Macmillan Company, the American publishers of The Loeb Classical Library. C. K.